he is going to make. The moral roots of his native culture are so deep-rooted in him that they ultimately separate him from the transplanted roots of his family in France. Waterloo, the painter friend of Gaston, rightly advises him to follow the bent of his moral inclinations in the interest of "simple self-preservation."[11] Attachment and loyalty to, and affection for the family are good, but the family feeling should not become an uncreative superstition blighting one's very moral existence. Waterloo tells Gaston, "They are doing their best to kill you morally - to render you incapable of individual life."[12] The refined individual, thus, knows the value of self-integrity, and is aware of the intrinsic worth of his own culture. In Gaston's determination to remain true to himself, and in his affirmation of what is good in his cultural inheritance, lies his refinement.

The opposite of refinement is vulgarity, and hence it is that Flack is the very antithesis of Gaston. Flack Is the embodiment of vulgarity and immorality at their worst. His shameless passion for money, for scandal and publicity, his unabashed invasion of privacy, his betrayal of trust and his crass opportunism are odious and disgust* ing. In his utter lack of refinement, he is matched only by the hypocritical, pompous and pretentious Proberts, whose manners and effusions are "conventional forms and tortuous channels and grimacing masks for their impulses... forms resembling little the feelings themselves."[15] The measure of Jamesian refinement is thus to **be** found in the moral differential dramatised in the contrasting modes of sensibility embodied in Gaston's humane individualism on one side, and Flack's cynical egocentricity on the other. Gaston's refinement is a readiness to wait, to be impressed, absorbed and fertilized by the steady power and purpose of life.

The study of the strains, stresses, and tensions of the individual consciousness under a complex milieu continues to be the preoccupation of Henry James in *The Tragic MUSB* also. With his characteristic

intensity, James presents the dramatic conflict between the self and the universe, between the world of art and the world of public affairs* He presents refinement as consisting in the distinctive activity of preserving one's own self-integrity, and in recognizing and affirming the ennobling nature of art.

The two characters in whose lives the conflict of the self is enacted are Nick Dormer and Miriam Booth. Nick sacrifices a brilliant